

# Korištenje nostalgije kao marketinška strategija

---

Duplančić, Tina

Undergraduate thesis / Završni rad

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Zagreb, Faculty of Croatian Studies / Sveučilište u Zagrebu, Fakultet hrvatskih studija**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:111:338792>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-05-14**



Repository / Repozitorij:

[Repository of University of Zagreb, Centre for Croatian Studies](#)





UNIVERSITY OF ZAGREB  
FACULTY OF CROATIAN STUDIES

Tina Duplančić

**THE IMPLEMENTATION OF NOSTALGIA IN  
MODERN MARKETING ACTIVITIES**

BACHELOR THESIS

Zagreb, 2020.



UNIVERSITY OF ZAGREB  
FACULTY OF CROATIAN STUDIES  
COMMUNICATION STUDIES

TINA DUPLANČIĆ

**THE IMPLEMENTATION OF NOSTALGIA IN  
MODERN MARKETING ACTIVITIES**

BACHELOR THESIS

Mentor: Spomenka Bogdanić

Zagreb, 2020.

## Table of contents

1.	Introduction	1
2.	What nostalgia is	2
3.	Types of Nostalgia	3
4.	Psychology behind the nostalgia	4
5.	The dangers of nostalgia	5
6.	Targeted audience	6
7.	Nostalgic brands vs. brands using nostalgia	8
8.	Nostalgic strategies	9
	<b>International campaign</b>	10
	<b>Croatian campaign</b>	12
10.	Conclusion	14
11.	Literature	15

## **1. Introduction**

Today's marketing is based on one thing - creating a bond with the customer. This means a meaningful relationship that is based on mutual respect, constant support, and a feeling of excitement and safety. A bond means emotional involvement, and what better way to evoke positive emotions than to remind people of a fond memory, invite them to visit their safe space and show them the good old times. But, the perception of 'the good old times' is different for everyone. This can be an isolated event, such as a birthday or a stroll down the road with grandparents or even a whole decade when a person felt young, free, and careless. Nostalgia marketing is a marketing tactic that refers to companies that give consumers a certain nostalgic element in marketing activities to stimulate and activate consumers' nostalgia, evoke memories deep inside the consumer, and eventually promote consumers' buying behaviour. (Cui, 2015). It is a strategy that has been popular for decades now, and the marketers are finding new ways to engage their customers with the old times in an unexpected, creative and exciting way. From creative advertising and packaging to branded entertainment, the possibilities are endless. The last decade has been flooded with nostalgia-infused content in all industries, from food and beverages, fashion, music to media and entertainment. But, in order to effectively use nostalgia, one must know the psychological aspect it has on people and understand why this type of content works, in what form and for whom exactly. In this paper I will give a short review of nostalgia marketing – what it stands for, types and stages of nostalgia, what are some common strategies as well as give a psychological insight into customer's perspective and the connection of nostalgia with identity, positive and negative feelings. I will also portray some notable international and Croatian campaigns in order to illustrate the importance of creativity, targeted audience differentiation and research that needs to be done prior to the campaign creation in order to successfully interest, engage and raise brand awareness through nostalgia.

## 2. What nostalgia is

The word nostalgia is defined as ‘a wistful or excessively sentimental yearning for a return to or of some past period or irrecoverable condition’ (*Merriam-Webster.com*. 2020). The word itself comes from Greek *algos* "pain, grief, distress" + *nostos* "homecoming," from *neomai* "to reach someplace, escape, return, get home," (Online Etymology Dictionary, 2020). The concept of nostalgia was first introduced in medicine (Hofer, 1688), but the meaning of homesickness, which is the primary element of nostalgia needed in this paper, dates back to the 1830s when the feeling was first described by sailors, convicts, and African slaves. It was even listed as the endemic disease in the ‘Cyclopedia of Practical Medicine’ which can be spotted through depressing symptoms which sometimes arise in persons who are absent from their native country, when they are seized with a longing desire of returning to their home and friends and the scenes of their youth’(Online Etymology Dictionary, 2020). A feeling of home is in most cases a feeling of happiness, excitement, and safety and these marketers want to portray in their products. Nostalgia as a historical emotion came of age during the time of Romanticism along with the begging of mass culture and later in the mid-nineteenth century became institutionalised – the past became heritage, and nostalgia became a part of national and provincial museums and heritage foundations (Davis, 1979).

This is why marketers began to associate their business with the feelings of home and security in the late twentieth century, a time of social, economic, and health crises (Holbrook & Schindler, 1989). Nostalgia can also be defined as a yearning for the past, or a fondness for tangible or intangible possessions and activities linked with the past, and is experienced when individuals feel separated from an era to which they are attached (Davis 1979; Holbrook 1993). Feeling of home and safety is a trade marketer’s want to portray in their product, thus they use different nostalgic elements in order to evoke these feelings, remind their customers what they stand for and offer them a sweet escape from the present. But today, nostalgia is much more than feeling of home – it is often a symbol of freedom, youthfulness, love, stability and mix of these feelings depending on the audience. Markets have a hard job transferring these feelings through nostalgic content because there are many factors involved in the perception of it as well as dangers that come with taking it for granted.

### **3. Types of Nostalgia**

To understand how nostalgia influences consumer behaviour it is important to address different types of nostalgia. Baker and Kennedy (194, p.169) recognize three different types.

The first one is nostalgia based on personal experience and provoked by genuine stimuli. This means the person has made a connection with a certain product or service with a specific moment in their life and by using it reminds them of that specific moment. These are usually important in events in people's life such as birthday celebrations, graduation, wedding day or a specific historic event they were a part of. These events will be further discussed in the paper.

The second one has stimulated or interpersonal nostalgia, related to a prior time to birth and handed down through stories and transmission from relatives or public figures. This means the person has not lived in the time it has a nostalgia for, but rather shares the feeling of the ones who provided them with the information and the feeling of a certain time to which the certain brand is connected to. These are usually older family members who share their stories with younger members of the family or public figures who share their life stories in order to illustrate their ideas to their younger followers in order to get their approval.

The third one is collective nostalgia. This type of nostalgia is based on symbols to a certain period of time, which is often a certain decade or a time based on an important event such as post-war time. It is especially beneficial for marketing strategists to use nostalgia in order to evoke the memories of the group because the effect resonates between the members fast and the awareness is spread easily (Cui, 2015). Such groups have shared values and beliefs which strongly define their identities and by bringing nostalgia feelings these groups are reminded of their existence (Davis, 1979). Content for this type of nostalgia is in most cases easier to prepare because every decade or certain event have trademarks: 70's have flowers and Hippies, 80's are famous for big hairs and Rock & Roll; in just a few key symbols nostalgia can easily be transmitted to the audience.

Holak, Havelan, and Matveev (2006) suggest the fourth type, virtual nostalgia, which is based on feelings of nostalgia from books, comic-books, video materials, and other non-direct experiences of a group and memory. Similar, a yet different example from collective nostalgia, is the Harry

Potter craze that has been going for several years now. A children's book by J.K. Rowling, later made into highly successful movies, is now thriving with new sequels, Broadway productions, AI games, and different merchandise. However, the problem with reviving fantasy characters is in their target audience. In the mentioned example of Harry Potter millennials are the target audience. But, as they grow older, they are at the crossing of young and adult life so their interest for new content slowly decreases. At the same time, they haven't had enough time to start their own families, thus haven't been able to pass their love for the wizarding world to their children (Lawler cited in Lizardi, 2017). But the potential of the Harry Potter nostalgia factor is nevertheless huge, so consequently this was recognized by Disney who has made several live-action remakes of its animated films from the 1980s and 1990s. Most recently Jon Favreau's *The Lion King* has surpassed the original and become the first Disney film this year to cross the \$1 billion mark. (Devansh, 2019) and there are many more planned for the future, such as *The Hercules* and *Mulan* which are must-see classics for the '90s generation.

These four types of nostalgia involve considerably different responses because of their different origins. For example, personal and cultural nostalgia are likely to be much more complex experiences for the people experiencing it than interpersonal or virtual nostalgia. Contrarily, cultural and virtual nostalgia will be much more consistent across individuals than personal or interpersonal nostalgia, because of their collective emphasis (Holak, Havlena and Matveev, 2006).

#### **4. Psychology behind the nostalgia**

In order to understand customer's behaviour more, it is important to learn how nostalgic content is received and interpreted. Customer's perception of nostalgic content goes through 3 stages according to Fred Davis (1979). The first one is simple nostalgia which pertains to beliefs that things were better in the past, and an individual would like to return to the past but realizes that it is impossible. Reflexive nostalgia entails a thorough analysis of the past, and individual questions if the past really was so wonderful. Here a person goes through arguments for and against until it reaches the conclusion. Finally, analysis of the nostalgic experience occurs in interpreted nostalgia. This means that individuals compare the nature and meaning of nostalgic feelings with present circumstances to enhance their life situation, and to locate the nostalgia source, its disposition, and its psychological purpose. In order for nostalgia promotion to be



successful, the first step is to evoke nostalgic feelings of consumers, thus producing nostalgia cognitive, and then transfer nostalgic feelings to consumer behaviour (Upadhyaya, 2016).

Nostalgia is also closely connected to a sense of self—which is the capacity to classify ourselves and our identity in previous personal or group history—is enhanced by nostalgic purchases, and identification with and responses to a particular social era are enriched nostalgia privileges memory and perception over reality, and favours a utopian and imagined past over the real one (Helfand, 2005). What is more, it usually provokes positive emotions of happiness, optimism, connection, confidence and raises people's spirits.

The psychological trigger for nostalgia comes from senses: sights, sounds, smells, and tastes, so the fond memory might come from a familiar smell of coffee in the morning, taste of grandmother's apple pie or maybe from a song played on that particular birthday. These memories often include other people, which makes people want to share their feelings, thoughts and experiences with others making nostalgia a great engagement tool and a way to connect with loved ones. This means nostalgic promotion is not just nostalgia passive meet the psychological needs of consumers (Upadhyaya, 2016), but rather a call for the consumer to take the initiative and engage with the content.

Credibility is one of the most important parts when creating a bond with the customer, so by bringing awareness that a certain brand has a long tradition means the customer believes in its integrity and quality which ultimately leads to brand loyalty and brand love. And this is the feeling that is especially important. People want to feel safe, want the security of knowing things and this makes them comfortable to choose the brand amongst others with a high level of trust in it.

## **5. The dangers of nostalgia**

When taking it for granted, nostalgia can do more damage than good. Researchers showed that it can evoke older women's negative emotions by increasing the self-discontinuity between the current and ideal body image (Kim and Yam, 2018), and the same is for age. In their research Kim and Yam examined how each group of consumers, based on differences in age and gender from other groups, responds differently to the effect of nostalgia with a focus on perceived youthfulness. The results showed that nostalgic feelings decrease older women's perceived

youthfulness, in turn evoking more negative feelings, which leads to unfavourable attitudes towards the advertisement, because feeling old is associated with diverse negative implications, particularly for older female adults. Sometimes a reminder of the good old times can be a reminder of the passage of time which leads to negative feelings.

Furthermore, there is a risk of decreasing the value of the original by expanding the brand too much, as with the Harry Potter case earlier described, so the boundary is important in order not to ridicule the brand and lose the core values. Another problem may be a bad execution of nostalgia infused campaigns. For example, brands often tend to celebrate their anniversaries by reminding the people that the brand has existed for certain years or by making history videos with people in costumes without any real story and engagement of the audience (Celinić, 2019). By doing such vague and generic ads brands become uninteresting to the viewers, they are easily forgettable and the goal to remind the public about its tradition is not accomplished.

## **6. Targeted audience**

The key to any marketing campaign is understanding the needs and preferences of your audience. Before you can engage in a powerful nostalgia marketing strategy, one needs to make sure that it is drawing images and ideas from the right generation, appealing the right demographic. Upadhyaya (2016) suggests four primary nostalgic audiences to take into account.

The first group is experienced old people who, by nature, tend to be more nostalgic than younger people. When in their retirement, they have more free time to think and reminisce about the past, they are relatively stable so they turn themselves to memories more often. At the same time, there are deep feelings of life, their way of thinking and doing things have been fixed for the previous form, when they could not understand or adapt some of the phenomena of modern society, they will be in their own memories and have their own way to solve the problem, and they also bring back memories of people and things with their contemporaries. This is why they like to use some of the old things they didn't have a chance to use when they were younger such as, for example, traditional shopping bags.

Groups of people or even whole communities who have special experience or background may have convergence in some respects. They share a common sense of identity, a sense of intimacy

preference. These are called groups of special experience. Special experience and background gave them ‘nostalgic capital’ so to say. In a post-war situation camouflage clothing, kettle, and military package may act as media of nostalgia. Nostalgia consumption occurs unknowingly when talking with old friends.

Groups Away from Previous Environment can be defined as people who left their homes or moved abroad so they miss everything related to their past life. They like to keep the original preferences with strong nostalgia due to environment change or they are a departure from the prone discomfort. Such are overseas students and businessmen away from their homes which makes them more conscious of the nation. They miss motherland, family and friends, and everything that belongs to the original life, nostalgic elements can easily influence their way of thinking which can trigger nostalgic consumption.

The last category is the young people. These people face rapid social changes while under enormous psychological pressure but at the same were born in an individual, free and open society. Under this group it is worth mentioning millennials, who are one the most valuable groups to target when using nostalgia, because they often fall under all categories of nostalgia types and therefore are suitable to test various content. Whether it is a relaunch of a nostalgic brand they’ve actually never used but heard stories from the elders, a beloved old Nintendo game or a character from a book they read when they were teenagers, with the right approach millennials are the right audience. A good example of reviving old content by giving it an extra value is Pokemon GO game which had huge success in 2016. The cartoon series, which was extremely popular in the 90’s, left the screens and lost its popularity for almost two decades, but came back in the form of a game based on augmented reality and soon became highly popular. The game combined the past memories of watching series, playing with Pokemon figures and later a Pokemon Nintendo game memories with the exciting possibility of virtual reality in order to give the players the feeling they are in the setting of the film and collecting Pokemons aside Ash. Playing this game satisfies dual criteria — innate happiness and exploration into something new and exciting ( Friedman, 2016). Dr. Jamie Madigan also suggests that when playing games that bring positive emotions the brain can substitute the question, ‘Does this make me happy’ for ‘Is this a good game?’ (Madigan cited in Eadicicco, 2016) . Millennials are living a hectic life, surrounded by a lot of information on a daily basis and have to juggle many responsibilities so a

fond childhood memory brings that instant relaxation and a brief moment of peace they crave for. To share a compelling ‘blast from the past’ with a millennial means reaching them on an emotional level which is the holy grail of brand marketing. (Friedman, 2016).

## **7. Nostalgic brands vs. brands using nostalgia**

When using nostalgia in the marketing mix, brands do not necessarily need to have a 100-year-old presence. Nostalgic brands, brands that indeed have a rich tradition can use their own past content memories for the promotion. On the other hand, new brands have no memories in the minds of their customers but with a bit of creativity, they are able to evoke those positive vibes from the past. But what is actually a nostalgic brand and can a brand incorporate nostalgia in its marketing strategy without having a long tradition?

According to Kessous (2015), nostalgic brands can be nostalgic on two levels. The first one is connected to the celebration of a celebratory occasion(s) and the second one is a brand tightly connected to the country’s history. The first group of brands generate identity connections, they are a bridge between the self’s past and the present (Sedikides, Wildschut, Arndt & Routledge cited in Kessous, 2015). This means a product or brand represents an important event or a milestone in someone’s life, it can symbolize a special occasion and become a tradition. In Kessous research (2015) several interviews mention different perfume brands that are dear to their heart. One was given it by her spouse which now symbolizes love and another by a close relative on her 14th birthday which for her marks the beginning of her femininity. Brands connected to a country’s history are often the ones characteristic for certain liberations or major sports events or brands that have political, social and or economic involvement in a country’s history. An example for the first one is Solex, a moped popular in France during demonstrations in Paris in 1968 which the interviewers reminded of rioting with the demonstrators and Solex enabled him to easily move through the crowd and get medicine to the students. Coca-Cola was for some also a symbol of liberation as it was given away to the people as a symbol of freedom after the fall of the Berlin Wall.

The other category is brands that use nostalgia. Here nostalgic elements are incorporated in order to promote new products, often reference characteristics for pop-culture especially music, TV &

fashion references. In 2016, Spotify delivered a new spokesperson to the marketplace in the form of Falkor and Atreyu from the hit movie “The Never Ending Story”. The campaign was even more brilliant as the creative agency in charge managed to cast the original actors for both characters to reprise their roles. This video was effective because it had in mind the right targeted audience – the millennials, who are the most common users of Spotify. By using the soundtrack from the movie in the advertisement, Spotify could combine their underlying focus on music, with a nostalgic theme, to inspire and delight their customers. (Harvey, 2017).

## **8. Nostalgic strategies**

In order to achieve the nostalgic feeling, marketers use different strategies and creative approaches. The common ones are nostalgic advertising and nostalgic packaging. The right kind of content means the right kind of response from the audience, so in order to interpret that feeling of the good old times it is important to have the appropriate visual elements as well as the right message which will resonate with the right audience.

Nostalgic type of advertising appeals to emotion, focusing on the emotional connection with the companies, products, services, and added nostalgia factor in the design of advertising may attract consumers’ specific attention, arouse their nostalgia, stimulate their desire to buy (Cui, 2015). Different businesses focus on different aspects of the era they are portraying in order to create visually appealing advertisements. This means using the style, characteristics, fonts, colours and patterns unique for the era they are covering. Even when the product is not directly related to the era, ads can efficiently create a connection between the product and the era with the conceivable background story and proper visual elements which will lead to customer’s awareness, interest and ultimately to buying.

Nostalgic packaging refers to designers taking advantage of people’s memory of the past. (Cui, 2015). It means creating the original look and the feeling of the product in order to evoke the memories of using it decades ago. These packaging often use natural materials, local looks, colours and patterns used in particular eras and old photographs as well as a mix of these elements. This is especially important in the food industry where living locally has become a huge trend so by using the right typography, colour-scheme and illustrations it is easy to imitate

the packaging of the old times which subconsciously leads customers to think the product is indeed local, healthier and a better choice amongst other options. Nostalgic packaging will spark interest in both older experienced audience and younger because it is suitable for personal and interpersonal nostalgic experience, as previously explained through three types of nostalgia.

Another great tactic is reviving past trends and fan favourites. Kessous's (2015) research shows that brands triggering nostalgia have often had symbolic icons of an era of some kind of role models. Their use exceeds the basic functional usefulness and the brand that in history during hard times appeared as heroic or rebellious now brings stability. This is because a functional brand evolved into a symbolic which every brand ultimately wants – perception of the product beyond its function, but rather of symbolic meaning. Popular icons have attracted fans over the years which can now relate to that same icon years later. There are 2 types of using history's icons. Celebrities often promote different products and services. The brands choose them because of their personal values and business success, which are appropriate to connect with the product in order to attract certain audience. If chosen correctly, celebrities can impact customers greatly as they want to identify themselves with the celebrity by using the product. Brigitte Bardot who made a famous Harley Davidson campaign increased Harley's sales because many women who were her fans wanted to be her – strong, sexy, free, different, so naturally, they were supporting their husband's Harley purchases. The other way to use icons as ambassadors is by connecting the celebrity with the product based on its characteristic trades, but without the actual person included in the campaign. Mont Blanc's pen line named Marilyn Monroe is a great example of this. Marilyn was considered one of the most beautiful, elegant, charismatic women in Hollywood which Mont Blanc wanted to portray in this luxury line. What is more, the tip of the pen is covered in diamonds as a reference to "Diamonds are girl's best friend" song. They also had Great Garbo, Princess Grace of Monaco and Ingrid Bergman lines (Appelboom Pennen, 2017).

## **9. Examples of nostalgic campaigns**

### **International campaign**

The Stranger Things series is one of the best recent nostalgia infused contents, undoubtedly. Released as a Netflix original, the show features references, music, and images that

play homage to everything '80s - from fashion and music hits, to movie classics and products fondly used. What is surprising, this show isn't a remake or sequel, but a completely original piece of content that combines '80s nostalgia with new ideas, dilemmas, and characters, thus sparking the interest of both younger and older audiences. In the third season, Netflix has partnered with 75 brands such as Nike, Coca-Cola, Burger King, Ego, 7-Eleven, Reebok and Chicago Cubs and placed these beloved classics in the heart of the story in exchange for mutual promotion, so no money changed hands (CNN Business, 2019). The brands promoted the series instead by re-realising or making tribute products in order to keep the craze alive. The sole idea behind these partnerships was to create a cult of following, a strong fan base and remind people of every step of that '80s nostalgia which led to watching Stranger Things and the goal was to raise awareness and acknowledgement. The show succeeded greatly and so did brands in it. As an example, Eggo's, a brand of frozen waffles owned by the Kellogg Company, sales increased 14% in the first quarter when Stranger Things season 2 was released. Coke introduced a limited line of their failed product New Coke, which was sold immediately online and Burger King's Upside down Whopper was just the same Whopper turned on the other but, not surprisingly, its popularity was very high in the first month's series sequel. The trick here was that the products weren't just a piece of background equipment but rather the protagonists of the story and even though the series is full of product placement, the audience does not mind it (Celinić, 2019). The creators managed to enhance the plausibility of the story plot by giving the set the right nostalgia associations. And this meant a great deal not just for the sake of higher profit, but for the creation of positive associations with the brands. Fond memories make people smile which leaves people open to brand messaging. Associating brand messaging with positive references from the 90s, 80s — and even the 70s humanizes brands, making a meaningful connection between the past and present (Montgomery, 2017). Because of such obvious and broad product placement, this series is sometimes also called 'branded-entertainment', a concept highly popular for decades, but used even more creatively since during the age of on demand TV services such as Netflix, Amazon prime, Disney+, HBO Go, etc.

## **Croatian campaign**

Croatia has a fair share of nostalgia infused campaigns in the last decade. Some were made for what was previously mentioned as a true nostalgic brand, while others used different nostalgic elements in order to evoke that retro feeling and remind people of the good old times.

Similar to the case of Stranger Things, Croatia has its own '80s nostalgia series - 'Crno bijeli svijet' ( 'Black and white world', a name of a popular song by one of the most successful Croatian bands - Prljavo kazalište). The show tells a story of 3 different generations who grew up in the late '70s and '80s and is situated in Croatia's capital, Zagreb. Although not many product placements can be noticed, the show was really influential reminding the audience of popular places, shops, clubs and cafes as well as introducing influential people from the world of music, theatre and politics. It brought back some old trends and spiked the conversation about the 80s which led to an increase of '80s related events, exhibitions and concerts. The most interesting part is that it was very popular with younger audiences due to fashion and music trends which are making a comeback for the last few years. This shows the great importance of interpersonal nostalgia and the value of younger audiences in nostalgia related activities.

Most of the brands in the region usually celebrate their rich history when there are big anniversaries which then include retro communication or products redesign in retro style (Celinić, 2019). However, retro campaigns are still a big challenge for brands and the collaborating agencies. In many cases campaigns are reduced to a mere redesign of a product and short history facts, without giving their audience an interesting insight in company details, the interaction with the products and overall engagement of targeted audience (Celinić, 2019). A big problem is also a shortage of creativity towards younger audiences who truly want to be engaged and entertained in new and unseen ways.

One of the brightest examples of nostalgia infused campaigns is Jamnica's three years old and still ongoing campaign 'U svakom trenutku' ('At every moment'). Jamnica is a water bottling company from Croatia with a 190-year- old tradition. Its most important products are carbonated mineral water Jamnica and still mineral water Jana , but it also produces juice drinks Juicy, sports drinks Jamnica Pro Sport and soft drinks Sky Cola, TO, and Jana Ice Tea. This specific project that perfectly balanced nostalgia feeling, audience engagement and included younger



audiences was for celebrating 190 years of carbonated mineral water Jamnica. The anniversary celebration was organised through a prize contest on Jamaica's web page under the name 'Staru fotku podijeli, pa se čašama veseli' ('Share old photos to win vintage glasses') where it invited people to share their photos from celebratory moments from the past where Jamnica's bottle is visible. The photos were submitted through Jamnica's web page and the ones with the best photos won vintage limited edition Jamnica glasses. The campaign goals were to increase sales, increase number of new customers, boost brand loyalty and boost brand awareness and the fact that Jamnica is indeed 190 years among people's lives. Unfortunately, the exact selling point numbers and other numerical data are unavailable in the interview with Jamnica Marketing Assistant Dunja Pašalić due to business secrets. When deciding what channels to use, Jamnica's Marketing strategists took into account the key demographic factors of their audience, which varied greatly due to its long tradition and thus diverse customers. The contest was promoted in print, on several local radio stations and shortly on TV stations, all of them which had key targeted audiences. Offline promotion was through Facebook promoted content and on Jamnica's web page. The online promotion was easier in terms of two-way communication with users and due to the very nature of the contest which required uploading old photographs. When uploading the photos, Jamnica was introduced with its users and reminded them again of their tradition and importance, but in a non-intruding way. The results of the campaign were amazing, to say the least: more than 1200 uploaded photos, increased engagement rate both on social media and web page and the YouTube advertisement for the project became a trending topic at one point in the campaign (Pašalić, 2020). As part of this campaign Jamnica also reintroduced six retro Jamnica labels which accompanied the campaign perfectly. The key ingredient for such success was audience engagement and leaving the 'me' as brand and rather putting the customer in the spotlight. Not only did people become aware of Jamaica's presence, but they perceived Jamnica a celebratory brand, a brand that is part of their most important moments in their life, thus connecting it to positive memories which leads to brand fondness and ultimately to brand love. What is more, their social media strategy helped greatly to reach the goal of younger audiences by having quality pictures, fun and interactive content and great response rate. This contest was as mentioned a part of a bigger 'At every moment' made in collaboration with ZOO agency which won a bronze 2019 Effie award in the category of non-alcoholic drinks (effie.hr, 2019).

## **10. Conclusion**

Nostalgia is a powerful marketing tool when used the right way and for the right people. In most cases it brings feelings of happiness, confidence, excitement, but at the same time safety which people love to share with their loved ones. However, there are some factors that need to be taken into account in order to incorporate nostalgic elements in the marketing mix and get the wanted effects. Firstly, marketers need to identify their audience and connect their brand story according to the group they are targeting while taking into account their expectations which are based on their unique experiences as well on demographic factors. Secondly, creativity is the key when creating quality campaigns through storytelling in order to combine the old with the new aspects to bring interest and engage the audience. Customers need to feel they are a part of the story, feel important in brand's history. Putting the customer into the spotlight, letting him be the protagonist of the story is the only way to show the value of the brand, its tradition and evolvement without being intrusive or monotonous. Lastly, marketers need to dig beyond the surface and understand the effects of nostalgia while putting themselves in customer's shoes in order to perceive the message how they want it to be perceived. This is why more research on the psychological effects of nostalgia needs to be done before the actual campaign creations, but also more research needs to be conducted from the fellow marketers in order to share experiences and understand different perceptions. The past is a great source of information and ideas and when combined with the possibilities of the present, previous knowledge on customer behaviour and with the right story, positive feelings towards the brand are guaranteed. And that is what ultimately leads to the primary goal – brand love and increased sales.

## 11. Literature

1. "nostalgia." *Merriam-Webster.com*. 2020. <https://www.merriam-webster.com> [Accessed 15 May, 2020].
2. "nostalgia." Online Etymology Dictionary. 2020. <https://www.etymonline.com> [Accessed 15 May, 2020].
3. Baker, S.M. and Kennedy, P.F. (1994). *Death by nostalgia: A diagnosis of context-specific cases*. *ACR North American Advances*.
4. Celinić, J. (2019). *Jednostavno rečeno – nostalgija prodaje*. Brendkultura. Available at: [Accessed 15 May, 2020].
5. Cui, R. (2015). *A Review of Nostalgic Marketing*. *Journal of Service Science and Management*, 8, 125-131. doi: [10.4236/jssm.2015.81015](https://doi.org/10.4236/jssm.2015.81015).
6. Davis, F. (1979). *Yearning for Yesterday: A Sociology of Nostalgia*, New York: Free Press.
7. Devansh, S. (2019). J.K. Rowling can't rid herself of the Harry Potter hangover: The perils of nostalgia as cash cow, *Firstpost*, [online]. Available at: <https://www.firstpost.com/entertainment/jk-rowling-cant-rid-herself-of-harry-potter-hangover-the-perils-of-nostalgia-as-cash-cow-7086841.html> [Accessed 13 Mar. 2020]
8. Eadicicco, L. (2016). Psychology Experts Explain Why 'Pokemon Go' Is So Addictive, *Time magazine*, [online]. Available at: <https://time.com/4402123/pokemon-go-nostalgia/> [Accessed 31 Mar. 2020] Effie.hr. (2019). *Kategorija Piće: Jamnica*. Available at: <https://www.effie.hr/croatia-effie-2019-pobjednici-i-finalisti/kategorija-pice/> [Accessed 31 Mar. 2020]
9. Friedman, L. (2016). Why Nostalgia Marketing Works So Well With Millennials, And How Your Brand Can Benefit, *Forbes*, [online]. Available at: <https://www.forbes.com/sites/laurenfriedman/2016/08/02/why-nostalgia-marketing-works-so-well-with-millennials-and-how-your-brand-can-benefit/#2a65b1d03636> [Accessed 31 Mar. 2020]
10. Harvey, S. (2017). Passion for the past: Nostalgia marketing and the retro revolution, Fabrikbrends. Available at: <https://fabrikbrands.com/nostalgia-marketing/> [Accessed 25 Mar. 2020]

11. Helfand, J. (2005). *The Shock Of The Old: Rethinking Nostalgia*, Designobserver.com. Available at: <https://designobserver.com/feature/the-shock-of-the-old-rethinking-nostalgia/3807/> [Accessed 31 Mar. 2020].
12. Holak, S.L., Havlena, W.J. and Matveev, A.V. (2006). *Exploring Nostalgia in Russia: Testing the Index of Nostalgia. Proneness. European Advances in Consumer Research*, 7, 33-40.
13. Holbrook, M.B. and Schindler, R.M. (1989). *Some exploratory findings on the development of musical tastes. Journal of consumer research*, 16(1), pp.119-124.
14. Kessous, A. (2015). *Nostalgia and brands: a sweet rather than a bitter cultural evocation of the past. Journal of marketing management*, 31(17-18), pp.1899-1923.
15. Kim, Y. K. and Yim, M. Y.-C. (2018). *When nostalgia marketing backfires: Gender differences in the impact of nostalgia on youthfulness for older consumers. Applied Cognitive Psychology*.doi:10.1002/acp.3459
16. Lizardi, R. (2017). *Nostalgic generations and media: Perception of time and available meaning*. Lexington Books.
17. Montgomery, E. (2017) *How to Use Nostalgia Marketing for Success like 'Stranger Things'* Threegirlsmedia. Available at: <https://www.threegirlsmedia.com/2017/07/31/use-nostalgia-marketing-success-like-stranger-things/> [Accessed 31 Mar. 2020].
18. Pašalić, D. (2020). *Pitanja za Jamničinu kampanju „Stare fotke podijeli, pa se čašama veseli”*. [email].
19. Sierra, J. J. and McQuitty, S. (2007). *Attitudes and Emotions as Determinants of Nostalgia Purchases: An Application of Social Identity Theory. Journal of Marketing Theory and Practice*, 15(2), 99–112. doi:10.2753/mtp1069-6679150201
20. *Stranger Things 3' inspires 1980's brand nostalgia*, (2019). [CNN Business] Available at: <https://www.youtube.com/watch?v=ntlEKW5t3qA> last visited com [Accessed 15 May, 2020].
21. *The Montblanc Marilyn Monroe Muse Collection* (2017.) Appelboom Pennen. Available at: [https://www.youtube.com/watch?v=eHeDn\\_fFhrg](https://www.youtube.com/watch?v=eHeDn_fFhrg) [Accessed 31 Mar. 2020].
22. Upadhyaya, M. (2016). Assessment of nostalgic promotion. *International Journal of Marketing and Technology*, 6(3).